

TARTINI:

LARGO ET ALLEGRO, SONATA G-MOLL.

Largo ♩ = 92

SOLO VIOL. \*)

PIANO.

5

10

\*) Probrati napřed cvičení k jednotlivým taktům na straně 9-24.

\*) Zuerst ist der Übungsstoff zu den einzelnen Taktten auf der Seite 9-24 vorzunehmen.

\*) Begin with the exercises of the separate bars page 9-24.

\*) Deve studiarsi prima l'esercizio per le misure separate sopra la pag 9-24.

(15)

1 3 *mp* 2 4 *pp* *p* *cresc.* 3 4

(20)

Er. 2 4 2 1 1

II 1 2 sf

Allegro comodo.

Fr. *mp* 1 2 *mf* *pp leggieramente*

⑤

*p* *mf* *p*

*pp*

*f* *mf*

⑩

*mp* *p* *fz* *fp*

⑮

*mp* *f* *p* *mf*

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mp*, *p*, *f*, and *fp*. It includes a trill marked "Fr." and a fermata. The lower staff (piano accompaniment) features chords and rhythmic patterns.

Second system of musical notation, starting with a circled measure number 20. The upper staff has dynamics *sf*, *pp*, *p*, and *mp*, with markings for trills and a mordent. The lower staff continues the piano accompaniment with *pp* dynamics.

Third system of musical notation, starting with a circled measure number 25. The upper staff has dynamics *f*, *mf*, *mp*, *p*, and *fz*. It includes a trill and a fermata. The lower staff continues the piano accompaniment.

Fourth system of musical notation, featuring first and second endings. The upper staff has dynamics *fz*, *f*, *fz*, and *rit.*. The lower staff has dynamics *f* and *rit.*. The system concludes with a double bar line and a repeat sign.

35.

TARTINI:

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Largo ♩ = 92

SOLO VIOL. \*)

2 VIOL.

Fr.

5

10

15

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Sp. Fr. *cresc.*  $\frac{4}{0}$   $\frac{4}{0}$   $\frac{4}{0}$   $\frac{4}{2}$

(20) *tr*

Allegro con moto ♩ = 104

*mp*  $\frac{1}{2}$  *mf*

(5) *p*

*mf* *p*

(10) *f* *mf* *mp* *p* *fz*

3/4 *fp* *mp* *f*

15 *p* *mf* *mp* *f* *Fr. pizz.*

20 *fp* *sf* *mp* *tr* *arco* *M.O.*

*p* *mp* *f* *mf*

25 *mp* *p* *fz* *f*

*f* *fz* *rit.*

ZKRATKY A ZNAČKY.	ABKÜRZUNGEN UND ZEICHEN.	ABBREVIATIONS AND SIGNS.	ABBREVIAZIONI E SEGNI.
Označení délky smyčce zlomky:	Bezeichnung der Bogenlänge durch Bruchzahlen:	Designation of the Length of the Bow by means of fractions:	Indicazione della lunghezza dell'arco per mezzo di frazioni:
Celým smyčcem, půlkou smyčce	Ganzer, halber Bogen	Whole, half Bow	Tutto l'arco, mezzo arco
První, druhou polovinou	Erste, zweite Hälfte	First, second Half	Prima metà, seconda metà
Jednou, dvěma třetinami smyčce	Ein, zwei Drittel des Bogens	One, two Third	Un terzo, due terzi, dell'arco
První, druhou, třetí třetinou smyčce	Erstes, zweites, drittes Drittel	First, second, third Third	Primo terzo, secondo terzo, ultimo terzo
Čtvrtinou, třemi čtvrtinami	Ein, drei Viertel	One, three Quarters	Un quarto, tre quarti dell'arco
První, druhou, třetí, čtvrtou čtvrtinou smyčce	Erstes, zweites, drittes, viertes Viertel des Bogens	First, second, third, fourth Quarter	Primo, secondo, terzo, ultimo quarto dell'arco
Druhou a třetí čtvrtinou smyčce	Zweites und drittes Viertel des Bogens	Second and third Quarters	Secondo e terzo quarto
Dolů	Herunterstrich	Down-bow	Arco in giù
Nahoru <sup>1)</sup>	Hinaufstrich <sup>1)</sup>	Up-bow <sup>1)</sup>	Arco in su <sup>1)</sup>
Širokým smykem	Breit gestoßen (gezogen)	Broad-bow	Largo staccato
Odráženě (staccato)	Abgestoßen, gehämmert (martellé, staccato)	Short, detached (staccato)	Staccato, martellato
Skákavě (sautillé; spiccato)	Springend, geworfen (sautillé, spiccato)	Springing, bounding (sautillé; spiccato; saltato)	Sciolto, sciolto balzato o satellato
Zvednutí smyčec	Bogen heben	Lift Bow	Alzare l'arco
Zvednutí druhý prst	Zweiten Finger heben	Lift the 2nd. Finger	Alzare il dito secondo
Odsadit (umělá pomlka) <sup>2)</sup>	Kunstpauze (Luftpauze) <sup>2)</sup>	Stop (artificial pause) <sup>2)</sup>	Pausa artistica (respiro musicale) <sup>2)</sup>
I První struna E, II druhá struna A, III třetí struna D, IV čtvrtá struna G.	Ierste Saite E, II zweite Saite A, III dritte Saite D, IV vierte Saite G.	I first String E, II second String A, III third String D, IV fourth String G	I corda di <i>mi</i> , II corda di <i>la</i> , III corda di <i>re</i> , IV corda di <i>sol</i>
Prázdňá struna	Leere Saite	Open String	Corda vuota
Levá ruka od hmatníku, při čemž se smyčec ponechá na struně	Die linke Hand weg vom Griffbrett bei Belassung des Bogens auf der Saite	The left hand off the fingerboard, the bow remaining on the string	Levare la mano sinistra dalla tastiera, lasciando l'arco sulla corda
Na struně E	Auf der E-Saite	On the E-string	Sulla corda di <i>mi</i>
První prst zůstane na struně	Liegenlassen des 1. Fingers	First Finger remains on string	Lasciare il primo dito sulla Corda
Prst, na nějž ukazuje háček, zůstane ležet	Liegenlassen des Fingers, auf welchen das Häkchen zeigt	The little hook indicates which Finger is to remain on string	Questo segno indica quale dito deve restare sulla corda
Trylek	Triller	Trills	Trillo
Vibrato, tremolo	Vibrato, Tremolo	Vibrato, Tremolo	Vibrato, tremolo
Pizzicato: brnká se pravou rukou	Pizzicato mit der rechten Hand	pizz.	Pizzicato colla mano destra
Pizzicato: brnká se levou rukou	Pizzicato (kneifen) mit der linken Hand	+	Pizzicato colla mano sinistra
Glissando — sklouznout	Glissando, gleiten	<i>gliss.</i>	Glissando
Středem smyčce	Mitte des Bogens	M.	Alla metà dell'arco
U žabky smyčce	Am Frosch	Fr.	Tallone
Hrotem smyčce	An der Spitze	Sp.	Punta dell'arco
(hranatá nota s nožkou) Flageolet	(Quadrat mit Fuß) Flageolet-ton	◇	(Quadrato col gambo) Flautato (armonico)
(hranatá nota bez nožky) Opěrný prst	(Quadrat ohne Fuß) Stummer Stützfinger oder Lagenverbindungston	◇	(Quadrato senza gambo) Dito d'appoggio muto oppure suono legante le posizioni
Cvičení k 2.-4. taktu ze sóla	Übung zum 2-4 Takt aus dem Solo	<span style="border: 1px solid black; padding: 2px;">2-4</span>	Studio per 2-4 b attuta di Solo

<sup>1)</sup> bez označení smyku začíná počáteční takt vždy od žabky.

<sup>2)</sup> Zvednutí smyčec a učiniti krátkou pomlku.

<sup>1)</sup> Ohne Bezeichnung der Richtung, beginnt der Anfangstakt immer am Frosch.

<sup>2)</sup> Bogen heben und kurze Pause machen.

<sup>1)</sup> Unless otherwise indicated, the first measure begins at the nut.

<sup>2)</sup> Lift Bow and make a brief pause.

<sup>1)</sup> Senza l'indicazione della direzione cominciare sempre al tallone.

<sup>2)</sup> Alzare l'arco facendo una breve pausa.



## TARTINI: LARGO ET ALLEGRO, SONATA G-MOLL.

## CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Cvičiti jednotlivé takty,  
hmaty a přechody poloh.

Einüben einzelner Griffe,  
Takte und der Lagenüber-  
gänge.

Special stops and bars.  
Changes of position.

Studiare gli accordi e el  
misure separate. Cambio  
di posizione.

Takty umístěné mezi tak-  
tovými dvojčárkami ně-  
kolikrát opakujte!

Takte zwischen zwei Takt-  
strichen sind mehrmals  
zu wiederholen.

Bars between two double  
bar lines are to be repea-  
ted several times.

Le misure fra doppie li-  
nee divisorie debbono  
ripetersi varie volte.

Studie dvojhmatové. - Doppelgriffstudien. - Studies of double-stops. - Studi per le doppie corde.

Moderato. (♩ = 92)

1 - 2

*mf*

Fr. Sp. Sp. Fr.

Fr. Sp. Sp. Fr.

$\frac{1}{1}$   $\frac{1}{1}$

Fr. Sp.  $\frac{1}{1}$   $\frac{1}{1}$

Fr. Fr.

Fr. Sp. Fr. Sp.

$\frac{4}{4}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{4}{4}$   $\frac{4}{4}$

Largo. (♩ = 96)

$\frac{2}{2}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{2}{2}$   $\frac{1}{1}$



7 - 12

mf

f

mf

mp

mf

f

p

mp

mf

f

f

II mf

mp

p

p II

mp

mf

f

p

f

ff

Largo.

f

p

p

mf

f

13 - 16

p II

mf

mp

mf

p

mf

mp

f

p

mp

mf

Fr.

Sp.

f

p

*p* *p* *mp* *p*

*p* *p* *mp* *mf* *mf* *f*

*f* *pp* *mp* *f* *p*

*mf* *f* *f* *p* *pp*

*mp* *f* *f* *pp*

17 - 18 *mp*

*mp* *Fr.* *Sp.* *f* *p* *pp*

*mp* *Fr.* *Sp.*

*Fr.* *f*

*Largo* *f*

# Allegro con moto ♩ = 104

## I.

Různé rytmy z allegra ku cvičení.

Verschiedene Rhythmen aus dem Allegro zum Einüben.

Various rhythms from the Allegro to be practised.

Vari ritmi di Allegro da studiarli.

\*) Ze vzduchu udeřiti na strunu.

\*) Aus der Luft die Saite anschlagen.

\*) Touch the string from the air.

\*) Colpire la corda dall'alto.

## II.

Cvičení jednotlivých taktů a přechodů do poloh.

Einüben einzelner Takte und Lagenübergänge.

Special bars and changes of position.

Studiare le misure separate e i cambi di posizione.

3 Fr. Sp. tr.

Fr. Sp. Fr. tr. sf mp f

p f p f

p2 f p f

7 - 11 M. mp 1 4-3 p fp fp

mp f p fp fp mp

f p f mp

mp f

sf mp sf mp p

p f

f p f p mf mp p mp

11 - 13

Musical score for measures 11-13. The music is in a single system with a treble clef and a key signature of one flat. The time signature is 4/8. The score includes various dynamics such as *f*, *mp*, *p*, *mf*, and *sf*. Articulations include accents (>), slurs, and breath marks (Fr., M.). Fingerings are indicated by numbers 1-4. There are also some performance markings like '3' and '4' above notes.

17 - 18

Musical score for measures 17-18. The music is in a single system with a treble clef and a key signature of one flat. The time signature is 4/8. The score includes various dynamics such as *mp*, *mf*, *p*, *f*, and *sf*. Articulations include accents (>), slurs, and breath marks (Fr., Sp.). Fingerings are indicated by numbers 1-4. There are also some performance markings like '3' and '4' above notes.

19-24

mp

sf

p

Fr. 3

Sp. 3

V

V

V

V

II

23-28

f

mf

mp

p

Fr.

Sp.

f

p

pp

V

fz



III.

Triolová pasáž z allegra s 35 smyky.

Triolen-Passage aus dem Allegro mit 35 Stricharten.

Passage in triplets from the Allegro with 35 bowing styles.

Il passaggio in terzine dell' allegro con 35 colpi d'arco.

1. *mp*

2. *mf*

3. *f*

4. *mf*

5. *mp*

6. *p*

7. *sf*

8. *sf*

9. *sf*

10. *Sp.* *Fr.*

11. *Fr.* *Sp.*

12. *Fr.* *Sp.*

13. *Sp.* *Fr.*

14. *Sp.* *Fr.*

15. *M.*

16. *M.* *M.* *mp* *spiccato* *mf* *detaché* *mp* *mf*

17. *M.* *Sp.* *Fr.*

18. *M.* *M.*

19. *M.* *M.*

20. *M.* *M.*

21. *Fr.* *Sp.*

22. *Sp.* *Fr.*

23. *M.* *Fr.*

24. *Fr.* *Sp.*

25. *Sp.* *Fr.*

26. *Fr.* *Sp.*

27. *Fr.*

28. *Sp.* *Fr.*

29. *Sp.* *Fr.*

30. *Fr.* *M.* *Sp.*

31. *Fr.* *M.* *Sp.*

32. *ricochet*

33. *ricochet*

34. *M.*

35. *M.* *sautillé*

IV.

Dvojhmaty v sextách a kvartách z taktu 14 - 17.

Doppelgriffe in Sexten u. Quarten aus Takt 14 - 17.

Double stops in sixths and fourths from bar 14 - 17.

Doppie corde in seste e quarte della misura 14 - 17.

Dvojhmat v kvintách.

Quintendoppelgriff.

Double stops in fifths.

Doppie corde in quinte.

Two staves of musical notation in G minor. The first staff contains eighth-note patterns with triplets and slurs. The second staff continues the pattern with more complex rhythmic groupings and slurs.

V.

Zmenšené a zvětšené intervaly a akkordy z taktu 5 - 15.

Verminderte und übermäßige Intervalle und Akkorde aus Takt 5 - 15.

Diminished and augmented intervals and chords from bar 5 - 15.

Intervalli diminuiti e aumentati e accordi della misura 5 - 15.

A large section of musical notation in G minor, consisting of ten staves. It includes dynamic markings such as *mf* and *Fr.* (for *Forzando*), and articulation markings like *Sp.* (for *Spiccato*). The notation features a variety of rhythmic patterns, including eighth notes, quarter notes, and chords, with many notes marked with fingerings (1-4) and slurs. The piece concludes with a final chord.

VI.

Studie samostatnosti  
prstů z taktu 6 - 12.

Fingerselbständigkeits-  
studien aus Takt 6 - 12.

Studies of independence of  
the fingers from bar 6 - 12.

Studi per la indipendenza  
delle dita della misura 6-12.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 6/8. The piece begins with a dynamic marking of *mf*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Some notes are marked with a circled 'o', possibly indicating accents or specific articulation. The score is divided into measures by double bar lines, with some measures containing repeat signs. The overall structure is a continuous exercise designed to improve finger independence.

## VII.

Studie odstínování a přednesu.

Nuancierungs- und Vortragstudien.

Studies of nuance and interpretation.

Studi per le sfumature e la interpretazione.

1 - 4

\*) Akcent jest o jeden stupeň silnější, než dotyčné dynamické předznamenání.

\*) Der Akzent ist um einen Grad stärker, als die betreffende dynamische Vorzeichnung.

\*) The accent is stronger by one degree than the respective dynamic sign.

\*) L'accento deve essere di un grado più forte di quello della indicazione dinamica.

5 - 8

Musical notation for measures 1-8. The first staff starts with a dynamic marking of *mf* and ends with *f* and *mp*. The second staff ends with a dynamic marking of *f*. Both staves feature eighth-note patterns with various articulations and slurs.

9 - 13

Musical notation for measures 9-13. The first staff starts with a dynamic marking of *f* and ends with *mp*. The second staff ends with a dynamic marking of *mp*. The notation includes slurs and dynamic markings.

Musical notation for measures 14-20. The first staff starts with a dynamic marking of *mp* and includes markings for *<f>*, *p<sup>o</sup>*, *mp*, *p<sup>o</sup>*, *<f>*, and *p<sup>o</sup>*. The second staff ends with a dynamic marking of *p<sup>o</sup>*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 21-27. The first staff starts with a dynamic marking of *p<sup>o</sup>* and includes markings for *pp* and *f*. The second staff ends with a dynamic marking of *f*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 28-34. The first staff starts with a dynamic marking of *sf* and includes markings for *sf* and *f*. The second staff ends with a dynamic marking of *f*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 35-41. The first staff starts with a dynamic marking of *f* and includes markings for *p*, *mf*, *p*, *mp*, and *pp*. The second staff ends with a dynamic marking of *pp*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 42-48. The first staff starts with a dynamic marking of *p* and includes markings for *pp*, *mp*, *sf*, *fp*, and *3*. The second staff ends with a dynamic marking of *fp*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 49-55. The first staff starts with a dynamic marking of *sf* and includes markings for *fp* and *sf*. The second staff ends with a dynamic marking of *sf*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 56-62. The first staff starts with a dynamic marking of *sf* and includes markings for *sf* and *sf*. The second staff ends with a dynamic marking of *sf*. The notation includes slurs, trills, and dynamic markings.

14-18

Musical notation for measures 63-69. The first staff starts with a dynamic marking of *mp* and includes markings for *mf*, *p*, *f*, and *2*. The second staff ends with a dynamic marking of *f*. The notation includes slurs, trills, and dynamic markings.

Musical notation for measures 70-76. The first staff starts with a dynamic marking of *f* and includes markings for *mp* and *p*. The second staff ends with a dynamic marking of *p*. The notation includes slurs, trills, and dynamic markings.

18 - 23

*mp* *mf* *p* *f*

*p* *f* *mf* *f* *f* *sf*

*sf* *mf* *sf* *sf* *mp* *p*

*f*

*p* *f* *f* *p*

*f* *p* *f* *f*

*p* *f*

*p* *mf* *p* *mp*

*sf* *sf* *sf* *sf* *mf* *mp* *p* *mp* *p* *pp*

*mf* *sf* *sf* *p*

*f* *p* *p* *mf* *p*

23 - 29